

Longacre's Ledger

The Journal of The Flying Eagle and Indian Cent Collectors' Society

Volume 24.1, Issue #90

www.fly-inclub.org

April 2014



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Design Changes**
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The top 100 varieties.
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a Regular Issue?**
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The website features a header with the logo 'Eagle Eye Rare Coins, Inc.' and the tagline 'Knowledge Fairness Integrity'. The main navigation menu includes Home, Articles, Photo Seal, Pricing, Inventory Research, Fly-In Club, Contact, and Sitemap. The left sidebar has a 'CATEGORIES' section with links to 'Frank's Gem MS65RB collection', 'Gem Full Red Indian Cent collection', 'Pattern Cents', 'Flying Eagles', 'Lincoln Cents', 'Indian Cents', 'Proof Cents', 'Other Coins', 'Coin Books', 'Other Products', 'Tokens', 'Civil War Tokens', and 'African Implements and knife money'. A 'SPECIALS' section shows a book titled 'A Guide Book of Flying Eagle and Indian Cents (2nd ed.) by Richard Snow' for \$16.95. The main content area shows a product page for a 1873 Doubled Liberty Snow-1 MS-63BN NGC (PS) coin, featuring a large image of the coin, a price of \$25,000.00, and a detailed description. The right sidebar shows a 'CART' with no products, a 'PURCHASES' section with several coin images, and 'WANTLIST', 'FAVORITES', and 'coins I may want' sections.

Visit www.indiancent.com



The Flying Eagle and Indian Cent Collectors' Society

Our mission is to gather and disseminate information related to James B. Longacre (1794-1869), with emphasis on his work as Chief Engraver of the Mint (1844-1869) with a primary focus on his Flying Eagle and Indian Cent coinage.

Founded 1991

www.fly-inclub.org

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Please help the editor in updating any errors or changes. If you would like to become a state representative (there can be more than one per state,) please contact the editor.

On the cover...

Deeply mirrored proof copper and gold coins from the 19th century sometimes exhibit an effect called orange peel. In this issue its cause is clearly described.

Special thanks to Heritage Auctions for printing this issue of Longacre's Ledger

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Submission guidelines

If you have a substantive article you would like to contribute, please follow these guidelines:

- ✓ If you have internet access, you can send text to the editor's e-mail address below. Please send images in separate files.
- ✓ You may also send files and images on a CD-W disk or other storage device to the editor's address below. Storage devices will be returned upon request.
- ✓ Images of material can be made by the editor for use in the Journal. Please include the necessary return postage with the submission.
- ✓ Please feel free to contact the editor if you have any questions.

Submission deadlines

Please submit all articles, letters, columns, press releases and advertisements no later than the following dates to assure inclusion:

Issue	Deadline	Show issue
#91 2014 Vol. 24.2	July 1, 2014	ANA 2014
#92 2014 Vol. 24.3	November 1, 2014	FUN 2014
#93 2015 Vol. 25.1	March 1, 2015	CSNS 2015
#94 2015 Vol. 25.2	July 1, 2015	ANA 2014

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Special thanks to Charmy Harker
for proofreading the articles.

The President's Letter

By Chris Pilliod

This is my 48th letter as president.

Even though she was of no relationship to me or my siblings, we always called her "Aunt Gert." I knew her from birth, an elderly lady that lived right next door to the little white house where my mother grew up in tiny Delta, Ohio. Gert was as nice as the day long, always smiling, always having a baked treat for us kids when we would drive over to my grandfolks from our small town of Swanton, seven miles to the east. I would come to realize over time that she was my ma's second mother, a widow next door who's husband passed away at a very early age having no children and never re-marrying. Gert, much older than my mother and being a devout Catholic, would often ask my ma, a much younger lady but equally devout, to accompany her to Sunday mass in Wauseon, the closest town with a Catholic church. Years later it would be a touching gesture on my mother's part to immediately ask her to be my older brother's Godmother upon his birth.

The more I reflect on my numismatic career, the more I believe Aunt Gert was as big a part of introducing me to the hobby as my father was. One hot, dry Midwest summer when I was maybe five years old, the farmland behind my grandparent's house in Delta caught on fire. It was 1961 or '62 and the auburn field to the west of town was fallow that year. By late summer, the weeds looked like dry kindling branches sticking up from the ground. Piles of old brush littered the field and fueled the conflagration. They seemed to also make a nice hideout for teenagers sneaking in a cigarette.

After receiving the urgent phone call from the grandfolks, we all hopped in dad's 1955 Studebaker and hi-tailed it west on County Road L and onto Monroe Street to see if the fire would fan all the way to the homes a few hundred yards to the leeward side. By the time we got there, the town's fire trucks had already arrived but their hoses couldn't get nearly close enough to the fire-line. To me and my brother, the fire looked to be of biblical proportions, and even though we hadn't yet heard of the apocalypse, the end of the world was surely near. We'd never seen anything like it and could feel the heat from the fire searing our faces.

One of the firemen rushed by and stopped in his tracks when he caught my Ma standing there with four kids... "Sadie, you keep those kids back!!!" he yelled as he ran by with some shovels. Another team of men pushed a mobile tank of water past the homes towards the field. Fire teams from neighboring villages were called in and, as they sped into the area with lights flashing and horns wailing, it quickly looked like we might be right—the world was truly ending.

In a couple of hours, the fire was extinguished, more from running out of fuel than by any heroics on the men's part. When the dust settled and all the nerves were calmed, we looked over at Aunt Gert's house where she had started emptying her place of all her valuables. What appeared like a garage sale, we observed boxes of sundry items strewn across her driveway. As my Ma and her engaged in the transpirations, I noticed an old Maxwell House coffee can. My brother and I craned our heads

over to it and witnessed what looked like a treasure in front of our eyes. It was a can of old pennies... but not just any pennies. We indulged ourselves and, after carefully studying them, noticed they all had an Indian on them. "My late husband saved those from his letter carrying days," Aunt Gert said as she walked towards us. It's hard to believe in today's world, but I still recall in rural Ohio towns there were two mail runs—a morning delivery and then later the postman would deliver the afternoon mail. In those small villages, everyone knew everyone, so it was not uncommon for a postman to be asked to run an added chore for a mother needing stamps, or even a small grocery of some kind and the mailman would bring it around on his afternoon run. In return the carrier would be told to "keep the change." Gert's husband would pull out the Indian cents he received in change and the assemblage accounted for a pretty heavy can.

Aunt Gert's voice broke the silence. "Would you boys like those coins? I have no use for them." My brother and I stared at each other in amazement, as if we had won a lottery.

"Really???" we asked in unison.

"Sure," she softly replied, "they're yours."

My brother and I spent the whole night poring through those coins, not knowing really what we were looking at or looking for. The vast majority would end up being common date low grade circulated pieces from 1895 to 1907, a few 1908 and maybe a 1909. But there was one piece that was very different than the brown smooth pieces we stacked up that night.

"Chris," my brother exclaimed to me, "here's one from 1873. That's almost 90 years old!!! And look this one has letters the other ones don't. It says "Liberty" on the feathers!!!"

"Wow," I yelled back, "Dave, it's orange too! How much is it worth???"

"Dunno," he replied. It was the only coin that was different, the only one before 1890. We had no inkling of a Red Book, or how to grade, really no knowledge of coins whatsoever. But years later, it would be the series I would gravitate to first and foremost and still love to this day. A few years later as our interests grew, we became members of our little town's coin club (yes, back then, towns with populations of just a couple thousand residents had coin clubs). We would learn that our precious 1873, while having XF or AU details, had been heavily cleaned to the orange color it exhibited and also we weren't the only ones who enjoyed Indian cents. Another older member offered to trade for our rolls and being a novice at values we traded several rolls of Indian cents for one common dog-eared 3-cent nickel piece per roll. At the time, I thought it was a good trade but I still burn a little over that when I think about it. What is really irritating to me after all these years is I still vividly recall this member wanting me and my brother, a couple of pre-teens new to the hobby, to tell him, a collector for decades, what would be a fair trade. He





Image courtesy Muntorronews.com

1900 Indian Cent on \$2.50 gold blank

was smiling and very eagerly grabbed the rolls and headed off. I can't remember if he tried or not but he didn't get the 1873. And to this day it rests in my safe deposit box.

I gave up numismatics when I entered high school to focus on my golfing career, which I continued, rather un-illus-triously, through college and then a few years after that playing amateur events. It became apparent I was never going anywhere in golf, and shortly after this, I returned to numismatics with a passion. And not long into my renewed hobby, I was reminded of that 1873 Indian cent with the pumpkin orange color. I believe it was at an ANA or another large coin show where a 1900 Indian cent was in auction lot viewing with the same color and look as my 1873. Except this one was of original color, brilliantly lus-trous and original. I read the description in disbelief.

"1900 Indian Cent. Struck on \$2.5 Quarter Liberty Gold planchet." How can that be, I wondered. The description went on to state that some Indian cents were mistakenly struck on gold planchets and sent into circulation.

Man, I thought to myself, that's the same color as my 1873, maybe I need to check that when I get back home. It later

proved to be a fruitless exercise. The 1873 in my collection weighed correctly, had the proper diameter and at the end of the day was still just an overscrubbed, polished to within an inch of death coin, burnished to a gold color.

But at lot viewing that year, I fell in love with that 1900 on a gold piece. I hadn't been out of college long and just purchased a new 1983 Camaro Z-28 with cash and hardly had two nickels to rub together. I asked around to see what it might sell for. The estimates I received were in the \$5,000 to \$10,000 range. I began musing how I could muster up the cash to see if I could be a proud owner. I could sell some silver I accumulated, my Silver Dollar collection as well, and some nice type coins I stuck away, oh and a couple nice CD's that were matured. That was it, I was going to go all in and eagerly awaited the lot to come to the floor.

My eagerness soon turned to despair as the coin flew by the estimates in a flurry of bidding and hammered at \$15,000 or thereabouts. Knowing now what I didn't then, I would have taken my Camaro back to the dealer and traded it in for a bicycle to own the coin. The last Indian cent on a quarter eagle gold planchet that went to auction was in 2010 at the FUN Heritage auction and was a gorgeous 1905 in a PCGS MS64 holder. Owning one now is a dream, this piece hammered at \$253,000!!! Now instead of my car I would have to trade in my house.

But I have to this day been puzzled by how the mint could have possibly allowed gold blanks, the most precious of all coinage materials, to be confused with the lowliest of all—copper. Well, perhaps we have an answer.

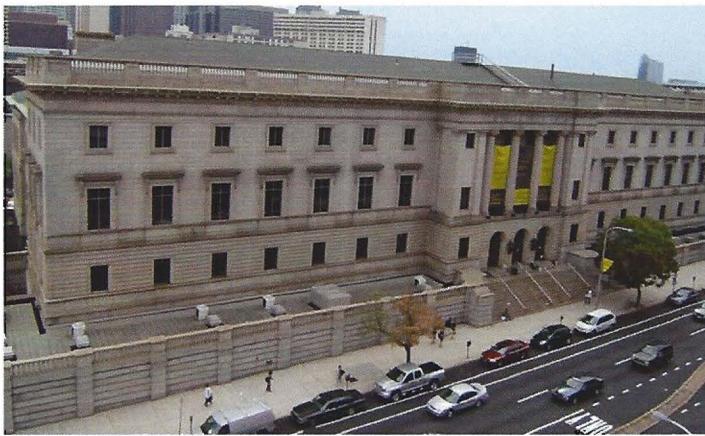
A few years ago in my 38th letter as president, I wrote about the pilgrimage to Philadelphia I make in an effort to do a walking tour of the four Mint buildings in the downtown area. Actually, only the last two buildings are intact—the third and the fourth, the latter of which is the current facility in use. In that newsletter I left you dangling at the end with what I observed in one of the photos in the third Mint building.



Annealing Room 3rd U.S Mint, c1900



Can you spot the blanks on the floor?



Third U.S. Mint, Philadelphia

During the great immigration period beginning in the 1880's, the population of the United States soared. The new settlers were eager to work in any occupation to support their young families. Spending every cent of their earnings was a necessity, and the demand for coinage, especially small denominations soared during subsequent decades. By the 1890's, it was obvious the Mint in Philadelphia no longer could keep pace with demand and being in the city center with no room to expand the only option was a new building on a greenfield site.

The third Mint building commenced operations in 1901, with nearly double the floor space of the second Mint. The third Mint still stands proudly on Spring Garden Street, well away from center city and, in the middle of the summer, makes for a tiring walk in the heat. The structure is still in vibrant use as the Philadelphia Community College. Walking up the large granite steps leading to the foyer I am usually passed by college kids scampering down with artwork tucked under their arms heading to the 17th Street bus stop. Being a community college offering training for job skills for unemployed, I go by hardly noticed; most feel I am heading to engage in some educational pursuits. But my learning days are long gone and this trip I'm there to soak up what the old building may offer numismatically. Today I walk up the steps and imagine grubby Mint workers a century ago passing me by quietly, heads down and tired, leaving behind the melting and die rooms after an exhausting day. Eager to get home and have dinner with their family and toss the baseball around, hoping this will be the year that the Philadelphia Athletics bring home the pennant.

Even in the springtime Philadelphia can get muggy, hot and downright unbearable. The third Mint had a melt shop and its own hot mill, and with no temperature control it must have made for a sweltering environment. Ground for the Mint was broke in 1898 and transferring of production began in late 1900 and was fully complete by 1901. This got me to thinking about the Indian cents struck on \$2.5 gold blanks, most of which were struck in 1900.

Surely all the transferring of blanks, coins, equipment and so on in 1900 and 1901 at the Philadelphia Mint resulted in some mishandling of product. Could sloppy transportation and sorting of unstruck planchets be the reason for the Indian Cents struck on \$2.5 Gold Pieces?

But then another theory struck me. In the hall leading into the elegant foyer I found myself captivated by a series of old photos from approximately 1900 exhibiting the third mint's workers in action. Then I thought about the great earthquake of San Francisco, the sinking of the Titanic, McKinley's assassination-- none of these had transpired at the time the photos were taken. The quality of the photos is excellent and I found myself mesmerized by the collection. I had seen them all before on several previous visits but they still captivated me each time I viewed them. Many, if not most, appeared to be staged... a few big bruising guys holding a vat of cleaning acid staring at the cameraman, a half-dozen gravely mustached men working harmoniously elbow-to-elbow, something I haven't observed often in my mill career.

Although I had laid eyes on a particular photo five or six times before, while I studied it intensely something this time in the annealing department caught the corner of my eye. Of all the photos, and there are about 15 or 20 hanging at eye-level in the hall, for one I found myself standing on my tippy-toes jumping up and down trying to figure out what this photo was trying to tell me. It was a photograph of the old annealing room, and you can see five men working, or at least posing in a work mode, along with another person near the rear window dozing off.

But on the floor, just coincidentally to when the photo was snapped, was a blank coin about the size of an unstruck Half Dollar, maybe a Silver Dollar. If you look at the closeup near the bottom of the photo slightly right of center, about four feet below the workman, you can see the blank on the polished granite floor. A ton of questions immediately lit up—was it a common occurrence to have stray blanks or planchets on the floor? What would they do with them? The photos were from the infancy of the third Mint—were they possibly leftover blanks carried over from the second Mint?

What if it was a gold blank? And particularly, what if it was a \$2.5 gold blank? And what if a workman with big burly hands that couldn't discern the difference between 3.1 grams, the weight of an Indian cent blank, and 4.2 grams, the weight of a quarter eagle gold blank? Or what if it was a janitor with no Mint working experience cleaning up one night and several gold blanks mysteriously and inexplicably were swept into his dustpan. And what if it was so poorly lit that the workman or the janitor couldn't discern the hues of bright copper from the golden brilliance of gold?

I have always been a skeptic of dark, ominous theories of conspiracy within the Mint, and this is no exception. I still believe the Indian cents struck on gold blanks were likely less the conniving of an inside job as they were simple malfeasance. Someone likely cleaning up the floor could not discern the difference between a copper blank and a \$2.5 gold blank and simply walked over to the tub of copper cent blanks and added a gold blank, similar in color and diameter.

And that's how I believe the wrong planchet errors occurred. The other realization I have acquired over years of collecting is if you really like a numismatic piece, so do others, and previous prices realized may be rendered meaningless.

Fly-In Club Raffle!

The Fly-In Club's mission is to gather and disseminate information about James B. Longacre and his Flying Eagle and Indian cents though its award-winning publication, *Longacre's Ledger*. It is certainly not an organization interested in making money. For the past few years, members have not been asked for any membership renewals.

Our expenses are minimal due to the generosity of Heritage Auctions in printing our journal. The Post Office is, however, not as generous and our bank account balance has been getting lower and lower with every issuance of the Longacre's Ledger.

To generate income for the club, we have decided to hold a raffle. The prizes will be chosen at the F.U.N. Show in Orlando, Florida at the Fly-In Club meeting on Friday August 9, 2015.

1st Prize: 1877 Indian Cent VF-35 NGC



2nd Prize: 1857 Doubled die Snow-3 MS-63 PCGS



Please help the Club!

Rules

- 1) The price per entry is \$10. You can order as many entries as you like.
- 2) Please send a check in multiples of \$10 made out to **"The Fly-In Club"** to
c/o Chris Pilliod
CTC - Building 41
101 W. Bern St.
Reading, PA 19601
- 3) Or send payment via Paypal to
flyincoinclub@gmail.com
- 3) Include your name address, phone number and e-mail.
- 4) Your ticket will come in the form of an e-mail from the Fly-In Club or Chris with your assigned numbers.
- 5) You will be assigned a single number for each \$10 entry. The more entries you send, the better your chances.
- 6) On January 9, 2015, we will choose numbers from a random number generator and award the prizes to the winners. No need to be present to claim your prize.

3rd prize: 1859 Indian Cent MS-62 PCGS



Thanks to Bruce Burnham and Rick Snow for supplying the prizes.



Fly-IN ClubRaffle

Drawing Date - January 9, 2015
Florida F.U.N. - Fly-In Club meeting

1st Prize: 1877 Indian Cent VF-35 NGC Value \$2,000

2nd Prize: 1857 Flying Eagle cent Doubled Die Snow-3 MS-63 PCGS Value \$1,500

3rd prize: 1859 Indian Cent MS-62 PCGS Value \$850

Your donation helps fund the delivery of the Fly-In Club magazine, Longacre's Ledger. It also helps the club cover costs associated with making the magazine without asking for dues every year.

Cost is \$10 per entry

1 entry (\$10). I hope I win.

2 entries (\$20). Thanks. I enjoy the club

5 entries (\$50). I'd renew every year, if you would ask.

10 entries (\$100). The club has been worth it to me.

Name your price.

I would also like to join
the club. (\$20 or more)

Name _____

Address _____

State ZIP _____

Phone _____

E-mail (Please fill this in clearly) _____

Send this application and check made
payable to

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and mail to
c/o Chris Pilliod
CTC - Building 41
101 W. Bern St.
Reading, PA 19601

or send payment via Paypal to:
flyincoinclub@gmail.com

Each \$10 entry will be given 1 number. This
number will be e-mailed to you. The winners
will be chosen at the Fly-In Club meeting
at the ANA show by randomly selecting the
numbers issued.

The Fly-In Club Welcomes Our Newest Members

As an ongoing feature, we'd like to welcome our new members:

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John F	Minnesota	Ken Hill
Jon S	Kansas	Rick Snow
David K	Kansas	Rick Snow
Steve D	Oklahoma	none
Simon B	Florida	Rick Snow
Christina W	Kansas	CSNS Seminar
Paul S	Washington	none
Jim P	Florida	Rick Snow
Sam S	Pennsylvania	Rick Snow
Dan M	Georgia	Rick Snow
Dave S	Tennessee	none
Gary D	Illinois	Rick Snow
Jack K	Florida	Rick Snow
Richard A	Texas	Rick Snow
Alex P	Illinois	Keith Meyer
Steven S	Illinois	Rick Snow
Dale B	California	none
Alan N	Arizona	Rick Snow
Veronica E	Florida	Karin Lawrence
Ken P	Michigan	Rick Snow
Robert C	North Carolina	none
Shannon R	New York	Scott Krezinski

Thank you for joining us. If you haven't already done so, please check out our web site and online talk forum at

www.fly-inclub.org

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Inside front cover \$275

Inside back cover \$275

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11 Essential Design Changes of the Flying Eagle and Indian Cent Series. By Richard Snow

What should be collected as part of a regular issue Flying Eagle and Indian cent collection? Every date should be included - we all agree on that. The design changes should be included as well and many of the ones I will list here are widely included as part of collections. However, for various reasons, many are not. One of the reasons that a few are overlooked is due to coin listings in popular pricing catalogs. For example, the Red Book presently lists the design changes for 1858 (obverse only), 1860, 1864, 1870, 1871, 1872 and 1886 as well as the digit punch change of 1873. It mentions the reverse differences for 1858, but does not list them. The 1865 digit punch change does not get a listing either. Some of the design changes are considered die varieties, which might make a collector exclude them for consideration in a date set. This is wrong, in my opinion. There should be a clear distinction for design changes and die varieties.

Reverse design changes seem to get overlooked by collectors. The reverse design changes of 1858 and 1870-72 are just as important as the obverse design changes of 1860, 1864 and 1886. I am partly to blame for this lack of standardization. In my *Flying Eagle and Indian Cent Attribution Guide*, I gave the reverse types a second-rate status by listing them within the obverse type headings. For example, the 1871 Shallow N's are listed as 1871 Snow-4 and 1871 Snow-5, not as 1871 Shallow N Snow-4 and 1871 Shallow N Snow-5. Perhaps in future editions, I will make the distinction clearer.

The history of adding types to the date catalog goes back to the late 1850's, which was the time of widespread emergence of coin collecting in this country. Originally, the only distinction made was for the major design types - the Flying Eagle and Indian Head obverse designs and the Agricultural Wreath, Laurel Wreath and Oak with Shield Wreath reverse designs.

In the 1870's, the 1864 design differences began to be noticed, with the "With L" design being called the "Thin Die" and the "No L" called the "Thick die."¹ The Large Letter and Small Letter design on the 1858 Flying Eagle cent began to be noticed in the 1910's. The design changes found in 1886 began to gain recognition after they were first described by Jim Reynolds in *Numismatic Scrapbook* in 1959. The 1860 Pointed Bust was largely unknown until it was noted in *Breen's Encyclopedia* in 1987. The earliest mention of the 1857 Obverse Style of '56 I found is in a Joja Jemz pamphlet from 1988. Joja Jemz was Bill "Zemo" Fivaz and J.T. "Bubba" Stanton.

The reverse design changes of the 1858 Flying Eagle cent were also not well known until 1977 when they were described in the 1856 Flying Eagle cent study in *Breen's Proof Encyclopedia*, where he listed them as High Leaves and Low Leaves. Later, in 1987, in *Breen's Encyclopedia*, he listed them as the Closed E and Open E types.

The 1870 design change of the reverse of the Indian cent was first published in my 1992 *Flying Eagle and Indian Cents* book. At first, I called the 1870 redesign the Strong N, later changing it to Bold N. The pre-1870 design was called the Shallow N, as I was strongly opposed to it being called the "Weak N." So Bold and Shallow became used instead of Strong and Weak.

So now we have a complete list of the design changes which make up the Flying Eagle and Indian cent series. There are 11 that we list here². There are two coins that make up each change, so there are actually 22 coins that make up this list.³

1 M.Thomas & sons "Longacre Estate" 1/21,1870.

2 10 if you exclude the 1856.

3 20 if you exclude the 1856



1856 High Leaves



1856 Low Leaves

High Leaves and Low Leaves refers to the leaves inside the wreath by the C & T of CENT. This design change was made in 1858 to lower the relief of the design. This would hopefully increase the life of the die by reducing the striking pressure needed to coin the cents. 1856 Flying Eagle cents were being restruck for sale to collectors at this time and a few were struck with the die used to strike 1858 Small Letter proofs and other 1858 patterns. The 1856 Low Leaves are found on the Snow-4 and Snow-10 die pairs. Only about 20 examples were struck of the Snow-4 (Proofs), and the Snow-10 (circulation strike) is unique.





1857 Obverse of 1856



1857 Type of 1857

The diagnostic for the 1857 Style of 1856 is the squared O in OF. These dies were made at the time of the preparation of the 1856 dies. At least six dies were hubbed with the 1856-style eagle and legend hub but were left undated until 1857 when the new date was punched into them and then put to use. The 1857 Obverse Style of 1856 is designated as 1857 Snow-1 (with a repunched date) and 1857 Snow-2. The regular 1857 has an oval-shaped O in OF. All Proofs are the Type of 1857.



1858 LL High Leaves

1858 Large Letters (LL)

1858 LL Low Leaves

The Large Letters (LL) design was used in 1856 and 1857 and the early half of 1858. The eagle is quite bold and the letters are connected in places, notably the AM in AMERICA. The High Leaves design is also from earlier years. The Low Leaves design was made in 1858 to try and make a lower relief design so the striking pressure could be lessened and as a result increase die life. The Large Letter dies are usually paired with the High Leaves reverse design, but a minority are also found paired with the Low Leaves reverse design. 1858 Large Letter proofs have the High Leaves reverse.



1858 SL High Leaves

1858 Small Letters (SL)

1858 SL Low Leaves

The Small Letters (SL) design was begun mid-year. It is not just smaller letters, but a lower relief eagle. The new design was intended to increase die life. It was designed to be used with the Low Leaves reverse, however, leftover High Leaves dies were also struck paired with this obverse. The majority of 1858 Small Letters are paired with the Low Leaves design. 1858 Small Letters proofs are mostly paired with the Low Leaves reverse and are very rare with the High Leaves reverse.



1860 Pointed Bust



1860 Rounded Bust

The dies made in 1859 had the pointed bust truncation (it points toward the U in UNITED). At least six of these dies were left undated at the end of 1859 and were punched with the 1860 date. Proofs are all the rounded bust type.





1864 Bronze No L



1864 Bronze With L

During the changeover to the bronze cent, Longacre redesigned the obverse making it sharper. He also added his initial "L" to the lower ribbon (below the last feather). At least 25 dies were made with the new design for regular production. Proofs exist for both types. The 1864 With L proof is very rare with only 20 minted. The 1864 No L (bronze) proof is scarce with an estimated 300 minted. Additionally, the copper-nickel No L type is also part of the set, but it is the same design as the bronze 1864 No L, so we don't list it here. The copper-nickel 1864 With L is essentially not collectible as it is a rare pattern in proof and a very rare off-metal error in non-proof format.



1870 Shallow N



1870 Bold N

The Shallow N reverse design was in use until 1869. The Bold N was designed by William Barber in 1870. Remaining Shallow N dies were available for use in 1870 and is fairly common for that date. At least 25 Shallow N dies were rehubbed with the Bold N design to create many doubled dies. This is similar to what happened in creating the 1878 8/7 Tail Feather varieties in the Morgan dollar series. Proofs are of the Shallow N type.



1871 Shallow N



1871 Bold N

Most coins are Bold N from 1871. Only two dies with the Shallow N were used this year for regular production and are found on Snow-4 and Snow-5. These are either dies left over from 1869 or new dies made erroneously with a Shallow N hub. Most proofs are Shallow N type.



1872 Shallow N



1872 Bold N

Most coins from 1872 are Bold N reverse. Only four Shallow N dies were used this year. As in 1871, these are either dies left over from 1869 or new dies made erroneously with a Shallow N hub. All Proofs are the Bold N type.

It should be mentioned that all 1877 cents struck for circulation have the Shallow N design, while all the Proofs have the Bold N design. If we designate the design change in our collections, then an 1877 Bold N proof would be necessary for a complete collection.





1886 Type 1



1886 Type 2

This was Charles Barber's redesign of the Indian Head cent. The Indian Head was made slightly narrower on the Type 2. To tell them apart, the last feather points to the IC of AMERICA on the Type 1 and the CA of AMERICA on the Type 2. Type 2 examples are scarcer than Type 1. Proofs exist for both types, with the Type 2 being scarcer.

Digit Punch Changes

We should also mention the two essential digit punch changes. These are changes in the design due to a different style date punch.



1865 Plain 5



1865 Fancy 5

The Plain 5 has a banana-shaped top to the 5, while the Fancy 5 has a distinctively curved top. It is unknown why the change was made, but perhaps there were two engravers making digit punches. The same digit punches used for cents were used for the two-cent dies. All proofs are Plain 5.



1873 Open 3



1873 Close 3

The Close 3 digit punch looked too much like 1878, so it was opened up a bit. The 3 is still slightly open on the Close 3, so recently it has been called the Close 3 instead of Closed 3. The Close 3 is scarcer than the Open 3. All proofs are Close 3.

The top 100 Flying Eagle and Indian Cent varieties.
By Richard Snow

There are many ways to collect Flying Eagle and Indian cent varieties. Most collectors like to see something interesting before they plunk down big bucks for some die variety. Unlike the collecting of early American (pre-1857) copper coinage, we do not list every die difference we find. Flying Eagle and Indian cent collectors just don't demand that kind of thoroughness in the die variety listings. Over time, a general consensus has developed as to what is desirable and what is not.

While all varieties that are listed in the *Flying Eagle and Indian Cent Attribution Guide* (Snow) should be premium varieties, there are many that are fairly minor and uninteresting. When PCGS added varieties to their holder, they realized that not every Snow variety deserved to be listed. Their solution was to use the list in *The Cherrypicker's Guide* by Bill Fivaz and J.T. Stanton (FS) to determine which varieties to recognize. This was a great boon to variety collecting as it narrowed the search to something manageable. Having a PCGS registry also made the thrill of the chase more rewarding. However, there were still some varieties that should not have been listed in the *Cherrypicker's Guide* and these made completion very difficult. Further, there are a few really important varieties that are not yet listed in the *Cherrypicker's Guide* and PCGS will not recognize them until they are.

How I selected the top 100 was based on my experience in buying and selling varieties. I went though and selected the varieties that I felt should be included based on popularity and desirability. I came out with about 125. I then weighed each variety as to wether it really should be included based on a "coolness" factor. If it was listed in the *Cherrypicker's Guide* and by default, on PCGS's holder, then I likely kept it in. If it wasn't listed there, I judged whether or not it should really be listed.

Using the top 20 list published in the 1995 *FIND.ERS Report* by Larry Steve and Kevin Flynn, I ranked the top 10 varieties

by using **★** and ***bold italics*** and the second tier of the top 20 with **20** and ***italics*** alone. I also ranked them as they were in the Steve/Flynn book. One exception is that I removed the 1888 Snow-2 and replaced it with the 1858/7 Snow-7 Flying Eagle. Back in 1995, the 1888 Snow-2 was thought to be an overdate and has since been proven to be just a nice repunched date. Also in 1995, the 1858/7 Snow-7 was unknown to exist. It is a valid overdate and is certainly worthy of a top 20 listing.

So now we have a solid list of the top 100 Flying Eagle and Indian cents. Many of the top varieties you already know of. Others may be off your radar. Take, for example, the 1871 S2 with the 7 and 1 touching, although it was listed in Breen back in 1987, and subsequently in Snow, it was never added to Fivaz/Stanton. Why? Because it was too rare! No one had seen one.

Some varieties listed in Fivaz/Stanton are not die varieties but design types (see *11 Essential Design Changes of the Flying Eagle and Indian Cent Series* in this issue of *Longacre's Ledger*). For example the, Shallow N types of 1870, 1871 and 1872 are listed in Fivaz/Stanton as die varieties, but they are actually design types and should be collected not as varieties but in the regular date/design set. Thus, these are omitted from the list.

In this list the date and descriptive label are given first. The Snow number from *The Flying Eagle and Indian Cent Attribution Guide* is given next. The FS number is from the *Cherrypicker's Guide*. The PCGS number is the submission number which is by default the number given to Red-Brown coins. BN-designated coins are one number less and RD-designated coins are one number higher. The CONECA numbering system lists the type and the variety number. DDO is Doubled Die Obverse, DDR is Doubled Die Reverse, RPD is Repunched date, MPD is misplaced digit, MAD is misaligned die clash and WDC is wrong denomination die clash. Die anomalies do not presently get listed by CONECA

Date	Snow	CPG	PCGS	CONECA	Rank
1857 1857/1857 (w)	S-1	FS-401a	410433	RPD-001	
1857 DDO	S-3	FS-105	410231	DDO-008	
1857 DDO	S-4	FS-101	37378	DDO-002	
★ 1857 \$20 clash	S-7	FS-403	37376	WDC-001	5
20 1857 25¢ clash	S-8	FS-901	37377	WDC-002	16
20 1857 50¢ clash	S-9	FS-402	37375	WDC-003	19
★ 1858/7 LL	S-1	FS-301	2022	RPD-001	3
20 1858/7 LL	S-7	FS-302	37383	RPD-002	11



1858/7 LL S-7



1864 No L S-14 Lathe Lines



Date	Snow	CPG	PCGS	CONECA	Rank
★ 1859 1859/1859 (sw)	S-1	FS-301	37391	RPD-001	7
1859 185/185 (s)	S-2	FS-302	37390	RPD-002	
1859 18/18 (s), 59/59 (n)	S-3	FS-303	37392	RPD-003	
1861 61/61 (s)	S-1	FS-301	37394	RPD-001	
1862 DDR	S-5	FS-801	412747	DDR-001	
1862 DDR	S-6			DDR-002	
1863 DDR	S-10	FS-801	37395	DDR-001	
★ 1864 No L DDO	S-4	FS-1101	37397	DDO-001	8
1864 No L Lathe Lines	S-11				
1864 L 1864/1864 (se)	S-1	FS-2301	37409	RPD-001	
1864 L 1864/1864 (s)	S-2	FS-2305	37406	RPD-002	
1864 L 1864/1864 (n)	S-3	FS-2302	37412	RPD-003	
1864 L 1864/1864 (s)	S-4	FS-2303	37415	RPD-004	
1864 L 1864/1864 (n)	S-5	FS-2304	37403	RPD-005	
1864 L 1864/1864 (se)	S-7			RPD-007	
1865 P5 18/18(s), 65/65(n)	S-1	FS-301	37433	RPD-001	



1865 Plain 5 S-15 Misaligned die clash



1868 S-13 Die gouge

Date	Snow	CPG	PCGS	CONECA	Rank
1865 P5 1/1(e), MPD	S-2	FS-304	37442	RPD-002	
				MPD-001	
1865 P5 1865/1865 (s)	S-3	FS-303	37439	RPD-003	
				MPD-002	
1865 Plain 5 MAD	S-15			MAD-001	
1865 F5 5/4 punch	S-1	FS-1301	37427		
★ 1865 F5 DDR	S-2	FS-1801	37421	DDR-001	12
1865 F5 186/186 (s)	S-4	FS-1302	37430	RPD-011	
1865 F5 Lathe line	S-14	FS-1401	37424		
★ 1866 DDO, MPD	S-1	FS-101	37445	DDO-001	15
				MPD-001	
1866 18/18(s), 66/66(n)	S-2	FS-301	37448	RPD-001	
1866 1/1 (w)	S-3	FS-302	37454	RPD-002	
1866 66/66 (n)	S-9	FS-303	37451	RPD-008	
★ 1867 67/67 (n)	S-1	FS-301	37460	RPD-001	20



1870 S-7 Pick-Axe

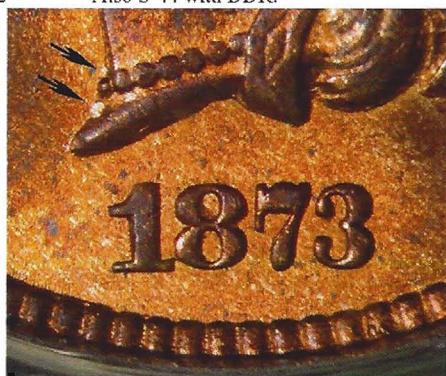


1871 S-2 7 and 1 touch

Date	Snow	CPG	PCGS	CONECA	Rank
1867 67/67 (n)	S-2			RPD-002	
1868 DDO	S-1	FS-101	37463	DDO-001	
				RPD-001	
1868 Rev. die gouge	S-13			RPD-011	
1869 18/18(nw), 6/6(s)	S-1	FS-302	37478	RPD-002	
1869 69/69 (n)	S-3	FS-301	37475	RPD-004	
1870 DDO, DDR	S-2	FS-101	408504	DDO-001	17
				DDR-001	
1870 DDO, DDR	S-3	FS-801	37484	DDO-002	
				DDR-001	
★1870 0 in denticles	S-5	FS-105	37493	MPD-001	10
				DDO-003	
1870 Pick-Axe, DDO	S-7 ¹			DDO-004	
1870 MPD, DDR	S-8 ²	FS-302	37487	MPD-002	
1870 DDR	S-14	FS-801	37484	DDR-001	
1871 71 touch, 1/1(n)	S-2			RPD-003	
★1873 C3 Dbl LIBERTY	S-1	FS-101	2116	DDO-001	1
★1873 C3 DDO	S-2	FS-102	37502	DDO-002	9
1873 O3 1/1(s), 73/73(n)	S-1	FS-1301	37499	RPD-001	
1873 O3 MPD	S-6			MPD-001	
1874 DDO	S-1	FS-101	37508	DDO-001	

1 Also S-17, S-18, S-27 with DDR, S-41 with Bold N.

2 Also S-44 with DDR.



1873 Open 3 S-6 Digit in pearls



1875 S-16 Dot on N





1882 S-2 Broken top 2



1883 S-11 Misaligned die clash

Date	Snow	CPG	PCGS	CONECA	Rank
1875 Sm.18/Lg18	S-1	FS-301	408618	RPD-003	
1875 18/18(w), 5/5(w)	S-2	FS-302	408621	RPD-004	
1875 18/18(s), 5/5(s)	S-3	FS-303	408624	RPD-005	
1875 Dot on N	S-16				
★1880 DDO, MAD	S-1	FS-301	37514	DDO-001	6
				MAD-001	
1882 88/88 (s)	S-1			RPD-001	
1882 Broken top 2	S-2				
1882 Digit in neck	S-6	FS-401	37517	MPD-001	
1883 1 in neck	S-1	FS-403	404544	MPD-001	
1883 DDR	S-6	FS-801	37523	DDR-002	
1883 18 in pearls	S-7	FS-402	412754	MPD-003	
1883 83 in denticles	S-8	FS-401	37520	MPD-002	
1883 MAD	S-11			MAD-001	
1884 MPD, Star rev.	S-1	FS-401	37526	MPD-001	
201887 DDO	S-1	FS-101	37529	DDO-001	13
★1888/7	S-1	FS-301	2170	RPD-001	2
1888 MPD, 888/888 (s)	S-2	FS-302	37532	RPD-002	
				MPD-001	
1888 1 below ribbon	S-27	FS-303	37535	MPD-009	
1889 DDR	S-1	FS-801	37550	DDR-001	
1889 1889/1889 (sw)	S-3	FS-301	37547	RPD-003	
1889 MPD, 1/1(s),89/89(n) S-4				MPD-001	
				RPD-004	
1889 DDR	S-11	FS-802	412758	DDR-002	
1889 MAD	S-31			MAD-001	
1890 Quadrupled die	S-1	FS-101	37559	DDO-001	
1890 MAD	S-16			MAD-001	
201891 DDO, 18/18 (s)	S-1	FS-101	37565	DDO-001	18
1891 1891/1891 (n)	S-3	FS-301	57562	RPD-002	
1892 89/89 (n)	S-1	FS-302	37571	RPD-002	
1892 892/892 (e)	S-8	FS-301	37568	RPD-008	
1892 Scarface	S-14	FS-401	37574		



1889 S-31 Misaligned die clash



1890 S-16 Misaligned die clash

Date	Snow	CPG	PCGS	CONECA	Rank
1893 893/893 (e)	S-2	FS-301	37577	RPD-002	
★1894 1894/1894 (ne)	<i>S-1</i>	<i>FS-301</i>	<i>92188</i>	<i>RPD-001</i>	<i>4</i>
1894 94 in denticles	S-2	FS-402	37580	MPD-001	
1895 895/895 (e)	S-1	FS-301	37586	RPD-003	
1895 895/895 (se)	S-2			RPD-004	
1895 1895/1895(e)	S-9	FS-302	37589	RPD-011	
1895 5 in hair curl	S-29			MPD-001	
1896 6/6 (e)	S-1	FS-301	37592	RPD-001	
★1897 1 in neck	<i>S-1</i>	<i>FS-401</i>	<i>37598</i>	<i>MPD-001</i>	<i>14</i>
1898 9 in denticles	S-5	FS-402	37604	MPD-001	
1899 1899/1899 (e)	S-1	FS-301	37607	RPD-004	
1900 Last 0/0 (ne)	S-1	FS-301	37613	RPD-002	
1902 Die gouge by eye	S-4	FS-401	412774		
1907 1907/1907 (s)	S-1	FS-301	412799	RPD-001	
1907 90/90/0 (se)	S-2	FS-302	412802	RPD-002	
1907 90/90/90 (s)	S-27	FS-303	412807	RPD-024	
1908-S S/S (s)	S-1	FS-201	412810	RPM-001	

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WOMEN
IN
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Orange Peel

By Chris Pilliod and Richard Snow

Although we enjoy numismatics as an art form, the making of a coin is science and technology. As such, when a collector observes something unusual we immediately wonder the root cause. Most of us, not being trained in science or engineering, arrive at the wrong conclusion just by not being experienced in scientific methodologies.

One such phenomenon is known as "Orange Peel" and is most often seen on proof issues. It is a faceted or crystalline-looking pattern in the fields which resembles galvanized steel. It is best observed on very early die state proofs which have very deep mirrors.

A long-held theory is that the dies were polished while they were annealed. This gave them a very deep-mirror field. Then, during hardening, the dies crystallized and shrank, causing the orange peel surfaces to form. Other theories abound as well. For example, closely read the following lot description from a major auction house from the 2007 FUN auction in Orlando:

1885 Proof-65 DCAM Gold \$5 (PCGS).

Rich orange-gold toning graces the periphery of the obverse and reverse, accenting the deeply frosted lettering and devices. This coin retains strong eye appeal and outstanding surfaces in every way. For identification purposes, there is a short vertical hairline on Liberty's neck nearly touching the pin curl that extends down her neck toward the truncation. On the reverse two minor drift marks are seen in the field below the TR of TRUST.

The Philadelphia Mint achieved the fashionable orange-peel fields through a secret process. This is quite remarkable to study, the fields appear perfectly reflective to the unaided eye, but when a magnifier is used, the fields break up into tiny interlocking facets which have an appearance similar to sun dried mud which has cracked into millions of fragments. This coining technique was perfected on Proof gold coinage of the period, and probably involved a combination of striking pressure and highly polished dies (on the fields), while the devices and lettering were frosted using a short acid bath to create the textured or frosty appearance. The combination of the frosted devices and mirror fields produces the Cameo effect, which is quite strong on the first few coins struck from the dies as seen on the present coin. As more coins are produced, the depth of the frost weakens on the devices and lettering and the Cameo effect is thus not as dramatic on later strikes of these Proofs. The reported mintage was a paltry 66 pieces, some of which were either melted as unsold or circulated to a degree which removed any evidence of their Proof status.

There are some facts that are not answered by conventional theories. The crystal pattern described is occasionally seen on toned business strikes of some Indian cents, especially in the 1880's. However, it is not found on copper-nickel issues in the Flying Eagle and Indian cent series, nor is it found on other nickel or silver issues.

If orange peel was caused by the die, then it would not matter what type of coins were being struck. If a theory does not fit ALL observations, then the theory is wrong. To set us straight on the answer, I'll turn the rest of the article over to Chris Pilliod, Senior Metallurgist by profession as well as experienced numismatist. The following are his words.

Anyone that avidly collects Indian cent proofs has surely come across the effect known as "orange peel." It is commonly seen on several different issues, including Indian cents. In my experience the most frequently encountered pieces are from the 1880's, especially gold proofs. What many avid collectors of proof coins don't realize is that the term "orange peel" is not uniquely employed by coin collectors, but is used by metallurgists as well.



Orange Peel on a Proof Gold Coin



Collectors have known about orange peel proof issues for decades, but its origin and cause have not been understood. In fact it is safe to state that the cause of orange peel proofs has remained elusive until recently.

As mentioned, the many theories that have been put forth range in scope so broadly that surely most must be wrong. In fact many of these are almost laughable to an experienced metallurgist. These include the theory that the proof dies were “texturized.” Some feel it was a special process using chemical treatment of the dies or blanks prior to striking. Others feel the texturizing was performed in the Mint on the proofs after striking.

As mentioned, orange peel is a well-known and understood phenomenon outside the numismatic community. The metallurgical community understands it to be a surface roughening phenomenon encountered in forming products from metal stock. It is due to uneven flow between the grains in the metal. Also referred to as “pebbles” and “alligator skin.”

The most commonly observed coins with orange peel effect are copper and gold issues. Historically, collectors attributed the phenomenon to “special processing” or “frosting” of dies. But in reality, the main factors contributing to orange peel is in the processing of the blanks as they are made into planchets to be struck. The key factors to producing an orange-peel effect are the following:

- **Annealing Temperature.** By far and away the leading cause of orange peel is the primary grain size of the metal. In most cases this is the root cause of orange peel. All metals solidify and form “grains” in the internal structure of the metal, much like a jigsaw puzzle. Most often the grains are so small they are indiscernible to the naked eye. But it is not unusual under higher annealing temperatures for a metal’s grains to grow so large they are readily visible to the naked eye. In almost all applications, metallurgists desire a very fine grain size for optimized performance, but there are a few rare instances where a large grain size is preferred.
- **Defomation.** The amount of deformation (or metal movement) being imparted into the work piece can create orange peel. The greater the deformation, the more pronounced the orange peel effect.
- **Surface condition.** Orange peel is visible on mirrored surfaces much more than rough surfaces.

Let's walk through these factors one by one.

Annealing is a common process that involves heating a metal to elevated temperatures, specific for its composition, in order to soften the workpiece to a desired maximum hardness. Annealing of metals may occur from very low temperatures such as 300° to 400° for lead up to 2000° for steels, and even close to 3000° for high melting point metals like platinum. As mentioned,



Orange Peel on a circulated Indian Cent



Orange Peel on a Proof Indian Cent

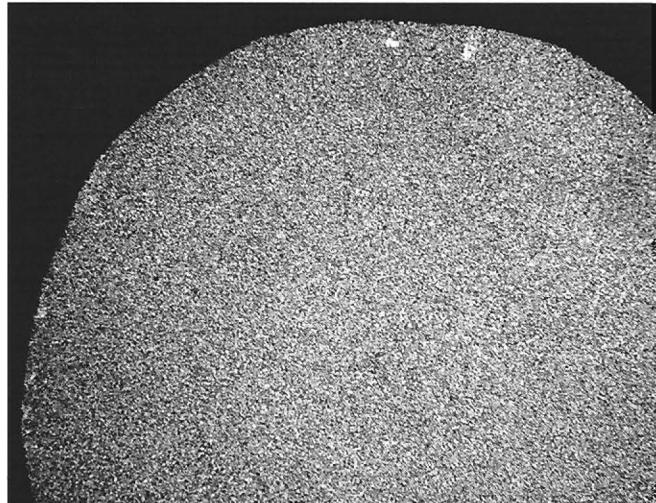
it is well known that increasing annealing temperature increases the grain size of the metal, which is the root cause of the orange peel effect. If the annealing of a metal is performed at too high of a temperature, then rapid grain growth occurs, as shown in the photographs of a common stainless steel. The key to understanding orange peel effect is understanding this grain growth mechanism and the dramatic effect that occurs over a few hundred degree temperature range.

Below is a guide to commonly employed temperatures for the annealing, or softening, of a number of popular US coining metals and alloys.

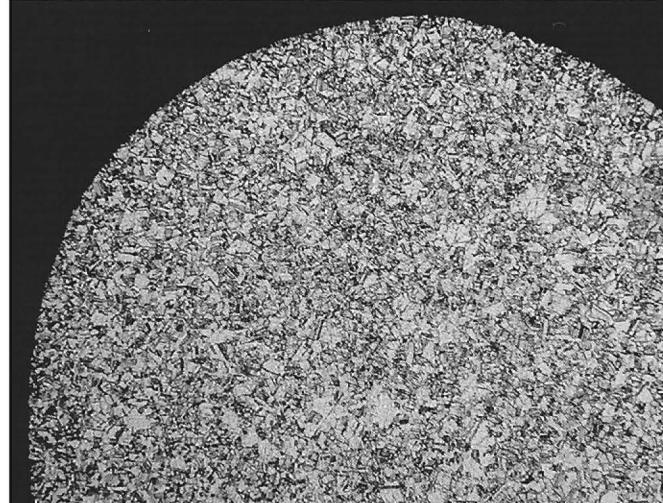
--	Nickel 5c blanks (75% Cu/ 25% Ni)	1600°
--	Copper, Dimes, Quarters and Halves	1300°
--	Sacagewea...	1200°
--	90% silver...	1050°
--	Gold...	900°

It can be assumed that copper-nickel blanks have an annealing temperature of approximately 1400°. It is important to note metals with lower annealing temperatures are the most sensitive to grain growth.

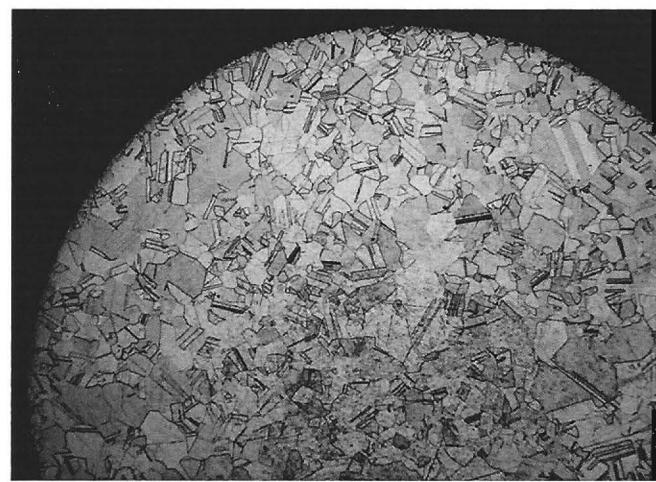
The amount of deformation is also a key to understanding orange peel on coins. The grain boundaries within the metal are slightly stronger than the areas inside the grains and therefore deform at a different rate when strained, or stretched. This is not unlike a trampoline's surface when being jumped upon. To understand the effect of deformation, imagine people jumping on a trampoline, first a small boy weighing 70 lbs and then an NFL linebacker weighing 370 lbs. Obviously the linebacker will deform the trampoline much greater than the boy. The same holds true for striking a coin—the fields will undergo much more deformation than the high points of the coin, such as Miss Liberty's image. And as a result, will naturally exhibit a much more pronounced orange peel effect. This is why the fields of a proof issue, which are compressed more than the relief areas such as Miss Liberty, show much more pronounced orange peel.



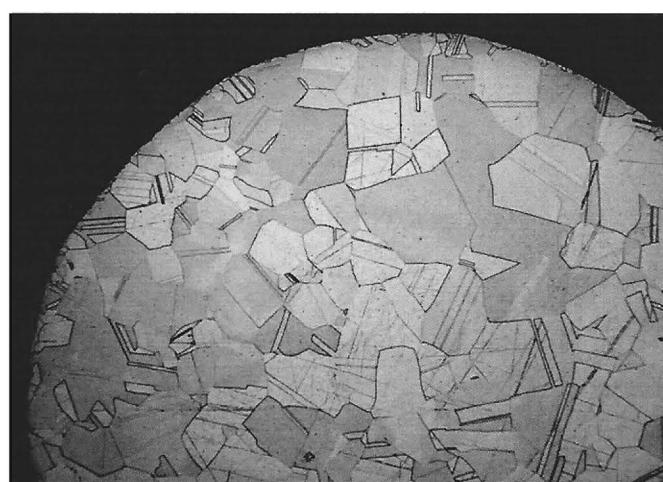
1700° F



1900° F

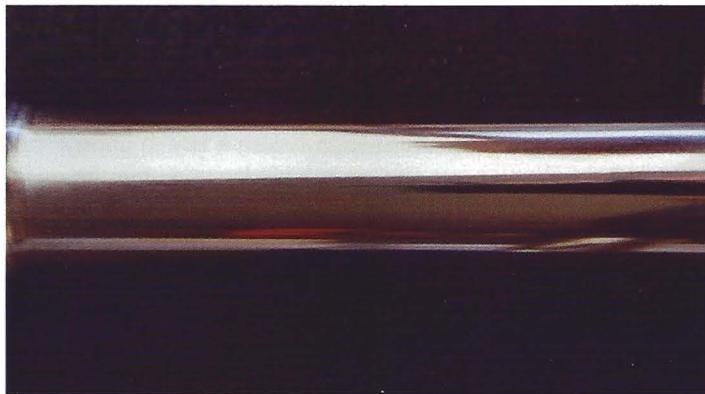


2100° F

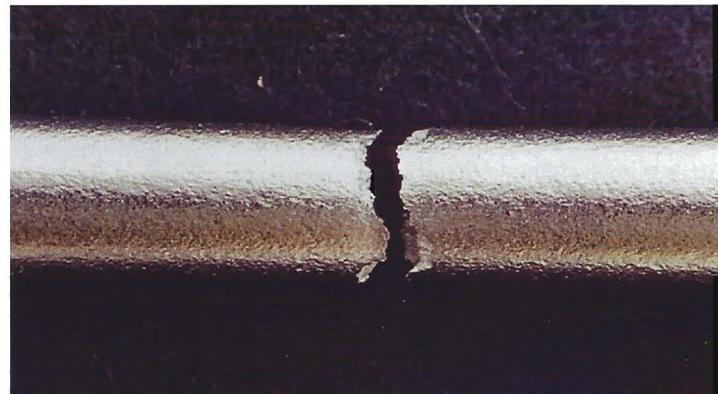


2200° F

Effect of increasing annealing temperature on grain size of an austenitic stainless steel at 50x. Diameter of piece is 5.5mm.



Polished steel rod



Stressed steel rod

Another important factor is the surface condition of the component undergoing strain (metal movement). Obviously, the higher amount of polish, the more visible the effect becomes. Imagine a lake that is completely calm and a large rock is thrown in—the rippling effect is extremely visual. If that same rock is thrown in the lake during a windstorm with heavy waves, it may be even hard to observe at all. Without question, many business strike coins exhibit the same amount of orange peel as proofs, but because of the die and planchet not being highly polished, it is virtually impossible to detect.

This leads the engaged reader to wonder, well then why don't all coins exhibit orange peel. In fact, ALL coins do exhibit orange peel when struck. The reason we do not observe the phenomenon on all coins is that normal grains are very, very tiny and our eyes can not discern the subtle texture being deformed. Only when the grains become so enlarged can they be observed with the naked eye. So orange peel can only occur when the grain size of the metal is large and a polished surface highlights the effect.

If the orange peel effect seen on U.S. proof issues are a result of annealing at too high of a temperature, how does this happen at the Mint??? It is here where we leave science and enter conjecture. The most likely cause is overheating during annealing in the furnace. The technology in the form of thermocouples to control furnace temperature to +/-10°, which is standard today, were not even invented in the 1880s. It is also possible that gold blanks were annealed in the same furnace and at the same temperature as used for the other denominations in an effort to save time and money. Likewise, copper Indian cent blanks were likely annealed at the same temperature as nickel blanks.

Furthermore, it is not out of the question that this was even an intentional process. The technicians at the Mint may have even desired to over-anneal the blanks as the resultant softer planchets made striking much easier, bringing out the finest details of the images. But in so doing, they did not realize the side effects of “blowing up the grains,” that is orange peel.

Perhaps the nicest example of an orange peel proof came to me in 2008 when I was invited to give a lecture in Bethlehem, Pennsylvania at their Coin Club. Afterwards a member named James D. Bonn, Sr approached me with a wonderful example of orange peel. He was a scientist with an extremely inquisitive mind and he proudly showed me a new purchase, a gold \$5 example dated 1881 which was recently returned from NCS with “Altered Surfaces.” He questioned this, as well as did I. He recommended I take the piece with me for further examination. A close-up photo is shown in this article. This particular coin exhibits about as strong of an orange peel effect as I have come across in my numismatic career.



*Annealing Furnaces at the U.S. Mint,
San Francisco, c. 1880.*

I examined the piece using Scanning Electron Microscope but found this to be of little help. The texture is too subtle to be picked up by the electrons. So we switched to DIC microscopy (Differential Interference Contrast). This type of light illuminates the surface of the piece at high magnification and reveals the topography. This is an excellent tool to observe and photograph the surface texture of a metal. I found no evidence of alteration of surfaces. My observations are summarized below:

- Metals form different phases when they solidify and cool. Gold is an austenitic phase metal characterized by superior ductility and deformability. However, if not closely controlled, it is also the most prone to exhibit large grain growth.
- The DIC microscope was able to capture the original grain size and it was observed to be very large on this 1881 piece. We measured a grain size of #1 on a scale of 0 to 14 (0 being as large as the scale goes and 14 is the finest or smallest grains). As a comparison, die steels typically exhibit a grain size of 10 to 14.

My professional opinion was that not only did James' 1881 \$5 have original surfaces but it was struck on a blank that experienced extreme overheating during its annealing stage, which greatly enlarged its grains. The orange peel exhibited on the coin was not an alteration to the coin. It was not even a die feature. It was property of the planchet.

I wrote up our findings and submitted them with the coin for re-grading. This time the coin came back graded PF-63... and we each pocketed a nice chunk of change.



Orange Peel Fields.

You Can Find Big Things at Small Shows

Quent Hansen

I wanted to share my recent find with the Ledger readers. I attended a small show in Nebraska City and located this really neat Indian Cent error.

It is an 1894 VF-20 that has been double struck, both strikes off center. The first strike is about 15% off center at K-12. The second strike is about 5% at K-2. To make the coin even neater, it has a curved clip at K-6:30 taking out more of the 19.

Also notice that the edge of the second strike is a straight line rather than curved. Chris Pilliod says this is an in-

dented strike from another blank giving it a flat rather than curved appearance. Chris says it is part of a mated pair and he uses this indented strike as a diagnostic for a genuine double strike.

I also find it surprising that it has worn down to VF grade and does not have any problems. Many Indian cent errors that I see have problems if they have been circulated.

Thanks to Mitch Ernst for taking the photographs for me. I hope you enjoy looking at it as much as I do.



1894 Double off-center strike on a clipped planchet.

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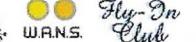


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1859 Shield Cent a Regular Issue?

By Richard Snow



1859 Shield Reverse Cent

In a recent *Coin World* column by charter member, Q. David Bowers, he said that the 1859 Indian cent with the shield reverse should rightly be called a regular issue and listed as such in *A Guide Book of United States Coins* (commonly called the *Red Book*).

What do you think? Elevating the coin to regular-issue status would create great demand for the coin that is currently considered common among the pattern series. Would the grading services change their databases and list it among the regular issues? Would collectors accept this or revolt against this change? We would welcome your input.

An estimated 1,000 examples were struck in non-proof (circulation strike) format. A few proofs were struck as well. Some examples were known prior to December 13, 1859 (see the Snowden letter below). Such a large mintage is reminiscent of the 1856 Flying Eagle cent which was struck in a large business strike format and then restruck in proof format and sold to collectors. This distribution had garnered this coin regular issue status even though it was actually first produced as a pattern prior to the authorizing legislation.

The design change for the reverse in 1859 did not need authorizing legislation to be legal - it was an internal decision. In a December 13, 1859 letter by Mint Director James Snowden to Treasury Secretary Howell Cobb, he stated:

A modification of the reverse of the cent is desirable. I propose to introduce the shield upon the reverse. This will give it a more National character, and be a decided improvement upon the present coin. I have enclosed a few specimen pieces I have caused to be struck."

If Secretary Cobb quickly gave the go-ahead, Director Snowden could have legally struck more of the 1859-dated coinage as regular issue.

Nearly all of the issue survives in high grade, indicating that these were not released into circulation. Does that matter? There is also no evidence that they were sold by the Mint to collectors at the time. My guess is that they were held back at the Mint and sold to a dealer or a group of dealers in the 1870s when there would have been some interest in them and they would not have been spent. If they were released prior to or during the Civil War they might have been put in circulation by their owners like the 1856 Flying Eagles were.

The coin was included to the *Standard Catalog of United States Coins* as a regular issue due to research by Q. David Bowers and Walter Breen until the last edition in 1959.

Should the proof issue also be afforded the regular issue status? If so, that would create a rarity for proof collectors as only a handful are known.

All this is interesting and just the suggestion of these coins being more widely collected is sure to raise their value. I don't know of any one large hoard of these, so I don't believe there is any targeted financial benefit to any single collector in the change of the status of this coin.

The main problem with changing the status of these coins in today's collecting world would be to get the grading services to change their holder from J-228 to 1859 Shield Reverse.

Please let us know what you think.

Rick Snow rick@indiancent.com

Dave Bowers qdbarchive@metrocast.net

Ken Bressett kbressett@pcisys.net

Should the 1859 Shield Reverse be in the Red Book?

Response by Q. David Bowers

I try to be a strict constructionist—by all means the 1859 with the reverse of 1860 does belong in the *Guide Book*, but the 1856 Flying Eagle, the transitional half dimes and dimes of 1860, and the \$4 Stellas do not, and only two Gobrecht dollars should be listed. The 1792 half disme should be among regular issues, etc., etc.

HOWEVER, tradition takes precedents and the patterns that are now interleaved among regular issues, and most if not all identified as patterns, will stay forever. I have no problem with Mint-made artificial rarities such as the 1913 Lib nickel, 1866 No Motto silver, 1884 and 1885 trade dollars, etc. For many years

I have felt that the 1868 large cent (now called a pattern, but it could not have been such for obv and rev match the discontinued issue of 1857) be listed as well.

The above said, the *Guide Book* has cleaned up a lot of stuff in the past generation as Ken Bressett has reviewed certain “overdates” and the like and has put them on the cutting room floor if they do not pass muster. A poster example is the “1853/2” \$20 in which the material below the 3 in no way matches any 2, etc.

Response by Ken Bressett

The 1859 shield reverse cent is not something new to me. I have followed this piece ever since I first bought one c. 1948. It's a very interesting and desirable coin. Yet, I have never considered it to be a regular issue cent. Yes, I have been somewhat influenced by an old-time belief that it is a Pattern. But that is not the only reason that I have never included it in the Red Book listings.

My sense is that it should more accurately be called a “specimen”, “trial piece”, or “experimental piece”. I base that conclusion on the fact that very few have ever been found in circulation. If they were a regular issue, certainly many would have been used and worn to the same degree as others of that era. I also feel that adding something like this to the Indian cent series, at this

point in time, could be distressing to those thousands of collectors who take pride in their “complete” sets of this series.

Basically, I am against adding this, or any similar fringe items, to the already long laundry-list of pieces that never should have been included in the Red Book from the beginning. Yet, with an open mind, I will make the following suggesting:

Do a press release, and some articles (as already undertaken by QDB and Rick) and hold a Red Book reader survey to determine public reaction. Then make a decision about adding it. That way the readers can decide and nobody can object to the reason for including it. I did this very thing with the 1955 doubled die cent before including it in the Red Book. It was good publicity and showed the public that the book caters to their wishes and needs.

Response by Kerry Rudin

In all my studies I see this coin much like the 1856 Flying Eagle cent. However, unlike the 1856 Flying Eagle cent, I would also argue against this being a pattern. They made 36 million 1859 cents without the shield than they made a thousand or so 1859 cents in mint state with the shield. Like the 1913 Buffalo nickel that they first made on a mound than changed it to the new design to a thinner straight line the 1859 with shield should be listed. Another example, just like the 1917 Standing Liberty quarter first breast exposed and then breast covered, this 1859 with shield should be listed.

Your response here:

Do you have an opinion? We would love to hear it and add it to the conversation. Please e-mail your responses to Rick Snow at Rick@Indiancent.com. I will also send copies to Dave Bowers and Ken Bressett.

1863

S19 1863, Rusted Reverse Die.

Obv. 21: (LE) Die crack from the base of 18 to the rim at 7:00. Die crack from the top of TED to the rim at 10:00.

Rev. S: Olive leaf and shield points well away from the denticles. Extreme die pitting around the letters, inside the wreath and around the shield. Likely due to rusted dies.

Attributed to: Michael Tomasic

Extreme die deterioration around the letters. {64}



S19 1863, Rusted Reverse Die.

S20 1863, Digit on Pearl.

Obv. 22: (LE) An irregular die chip or misplaced digit is visible on top of the third pearl.

Rev. T: Shield and olive point well away from the denticles.

Attributed to: David Polquin

It is quite possibly a misplaced digit although the shape is not distinct enough to see exactly what digit caused the mark. {60}



S19 1863, Digit on Pearl.



1907



S56 1907, 1/1 (s).

S56 1907, 1/1 (s).

*Obv. 58: (LE) Minor repunching visible at the base of the 1.
Rev. BA: Right shield point just connected to the denticles. Left shield point just away. Olive leaf well away*

Attributed to: David Poliquin

Very similar to S47. The repunching is only on the left 2/3 of the base. {40}



S57- 1907, 1/1 (s).

S57 1907, 1/1 (s).

Obv. 59: (LE) Minor repunching visible on the flag and the base of the 1.

Rev. BB: Shield points and olive leaf well away from the denticles.

Attributed to: Russell Doughty

Very similar to S56 and S47. The repunching is mostly visible on the flag of the 1. {8}



S58 1907, "Goatee".

S58 1907, "Goatee".

*Obv. 60: (LH) A major die break on the chin looks like a Goatee.
Rev. BC: Shield points and olive leaf connected to the denticles.*

Attributed to: Russell Doughty

An interesting placement of a die break. Early die states without the die break do not warrant a premium. {20}

Correction

In the August 2013 edition of Longacre's Ledger, I listed a new bisecting die crack as 1864 No L S-12. It properly should be listed as an S-10c. Any new bisecting die crack listing for this year will be also listed as S-10.

1864 Bronze, No L

★★



S10b 1864 No L, Bisecting die crack.

S10b 1864 No L, Bisecting die crack.

Obv. 22: (LH) Late die stage: A large die crack extends from the rim at 1:00 through the center of the coin to the rim at 8:00. A full die cud forms in the center of the die.

Rev. AU: Olive leaf and shield points away from the denticles. Pronounced die wear.

A die crack similar to S10a. These are die states and will exist in different stages of deterioration. Values and interest will vary depending on how late the die state is.
{15, 6}

★★



S10c 1864 No L, Bisecting die crack.

S10c 1864 No L, Bisecting die crack.

Obv. 23: (C) Late die stage: A large die crack extends from the rim at 11:00 to the rim at 4:00, through the center of the die. Die crack from the rim at 5:00 through the date. A die crack connects the tops of the O's.

Rev. AV: Olive leaf and shield points away from the denticles.

Attributed to: Joe Brame

Another bisecting die crack. Value for the late die state only. {64RB}

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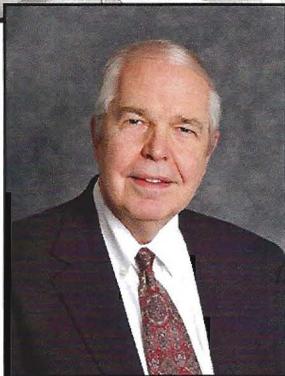
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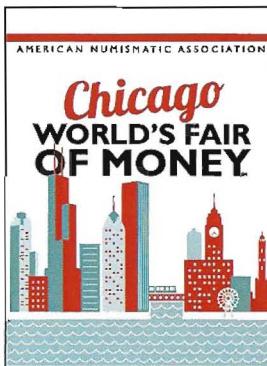
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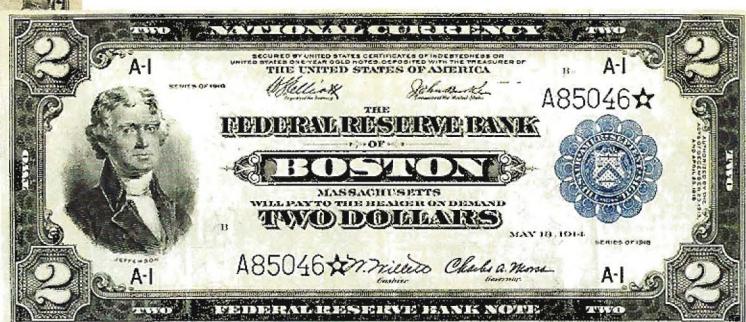


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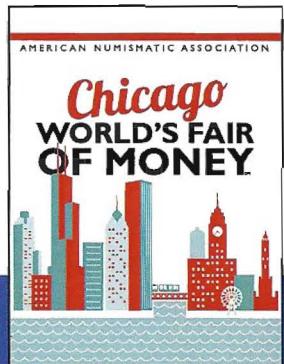
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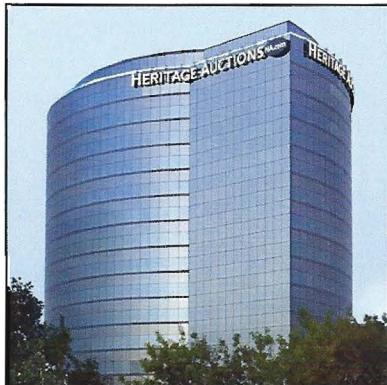
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